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of all the rest of the world. He really has no character at all; he is simply a bundle of appetites, desires, fancies, and shadows of ideas. The adventure of Peer's that we present tonight is his brief sojourn in the land of the trolls, those queer, spiteful, perverse little green people who live under the Rondé hill. They are a sort of Norwegian elves or mischievous dwarfs, ruled over by the old Dovré king. Peer seduced this king's daughter and followed her to the hall of the mountain king, where he found himself surrounded by the two old troll counselors, the three troll maidens, the three troll witches, and a group of lively little troll imps. The self-satisfied, shrewd old king and his strange company try to transform Peer into a troll, and they come near succeeding, for only the sound of Christian church bells saves him from the imps who chase him around the hall.

Edward Grieg, the great, well-loved Norwegian composer, was a friend of Ibsen, for whose play of *Peer Gynt* he wrote incidental music. This, Grieg later arranged in two suites, often played by orchestras as well as pianists. The last number of the first Peer Gynt suite—"In the hall of the King of the Dovré Mountains"—is a perfect interpretation in music of this scene. The pompous, jerky, prancing little melody that is repeated insistently in different keys and in rather monotonous counterpoint until it accelerates to a great whirling sweep of elfish frenzy pictures most artistically the mood of this scene where the trolls chase Peer Gynt.

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ILLUSTRATING THE CLASSICS

One helpful laboratory device in high-school literature classes is that of illustrating. This idea had long been with me in vague form; but it had not developed beyond an embryonic stage until I got into a high school in which the annual spring exhibit was an established event. Even then it served only as a disturber of my mental peace until three weeks before the exhibit, when a notice from the office of the regulations and the amount of space to which we were "limited," with apologies for limitations, made me realize that something must be done at once. Evidently we were supposed to have much more than could go into the space allotted us, and were supposed to make judicious selections! Also, it was at the end of the year, when we needed every recitation period to finish the work and to review.

To meet the difficulty in my American Literature classes, I made every pupil responsible for an exhibit of one author, period, or type of literature. Thus, in addition to the well-known literary figures of America, we had the Revolutionary, Colonial, and Gothic literature illustrated. The pupils were free to use their imaginations and their

initiative as they saw fit. The result was a large and attractive exhibit, the collection of which did not, at any time, interfere with the regular class work. There were some freehand drawings by our few artists: drawings of the old Manse, of Sir Launfal, of the kitchen in *Snowbound*. There was a Joel Chandler Harris booklet prepared, with silhouette pictures of Brer Rabbit, Brer Fox, and the Tar Baby. Those boys who did good mechanical work made copies of the *New England Primer*, and sample pages from the *Bay Psalm Book*; others who had no skill with their fingers, ransacked magazines, and mounted pictures from them which seemed representative of the poems or stories that we had read. Each mounted picture bore its own quotation. The girl having Gothic literature in charge got up a booklet decorated with gargoyles. The pages contained a definition of Gothic fiction, the list of American writers who come under that head, with a reason for the classification and a typical illustration for each. Poe's page, of course, had a black cat; Hawthorne's a witch, Cooper's an Indian.

In my English literature class, I appointed committee chairmen, who selected their own committees, each group being responsible for the illustration of one period of English literature. Little was done here beyond the mounting of pictures of literary men and landmarks in England. However, even in this, initiative was displayed. Thus, the Elizabethan Committee, in addition to the display of pictures, added Queen Elizabeth herself, going to considerable trouble to look up Elizabethan costumes, and to dress a doll accordingly. The Committee of the Romantic Revival added two lines below the picture of each poet, in which the poet's own words summarize his character or his attitude toward life. Wordsworth's attitude toward Nature was brought out in the lines:

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

Burns was labled:

The rank is but the guinea's stamp,
The man's the gowd for a' that.

Keats' aestheticism found expression in

Beauty is truth, truth beauty,
And that is all you need to know.

The Victorian Committee added below each picture a statement of the one thing for which the writer stood most forcibly.

In addition to the work of the committees, I required from each pupil the preparation of a chart, showing the literary periods, their

dates, their tendencies, and their writers. This served the double purpose of exhibit and review.

This year I am requiring more original work from my English literature class. At the end of each literary period, I ask the pupils for illustrations. Usually a list of suggestions for this work is posted on the bulletin. In order to reach the talent of all in the class, the list is divided into three groups—one containing suggestions for freehand work; one, for mechanical drawing or lettering; and one, simply for mounted pictures. The class, however does not confine itself to the list, the purpose of which is merely suggestive. This assignment is made a week before it is due, so that the pupils may be studying the period from a visualizing standpoint.

At the end of the Anglo-Saxon period, this fall, the class handed in freehand work of monks copying manuscripts, copies of old illustrations from the manuscript of Caedmon, diagrams of the typical Anglo-Saxon mead-hall, the Lord's Prayer in the Old English vernacular, mounted pictures representing the monsters of the forest, the lair of Grendel, the bleakness of the country, sea scenes, and Saxon warriors.

The Anglo-Norman age was more thoroughly illustrated. The god Thor and Sir Galahad were offered in water colors. There were diagrams showing the sources of the English language, pictures (freehand) of Norman castles, and of the wonders seen by Sir John Mandeville; and mounted pictures of Robin Hood, King Arthur, and typical Norman scenes. Chaucer's period brought pictures of his pilgrims, a diagram of Tabard Inn, a mounted picture of pilgrims at the tomb of Thomas à Becket, and many loans of groups of the Pilgrims.

Very little has been required from the Elizabethan period beyond diagrams of the theater and stage. Otherwise I have myself furnished most of the illustrative material for this age. I have mounted and used many pictures of Shakespearian stars playing in the rôles of those characters whom we have been studying. These have attracted a great deal of attention and caused some discussion as to the proper interpretation of the characters. Other pictures have been brought in voluntarily.

Illustrative material furnished by the pupils I have found quite helpful in holding the interest, aiding in visualization, and in camouflaging a review.

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